

THE  
ROAD  
TO SKETCHING  
FROM NATURE



BY  
C. P. ZANER.





# THE ROAD TO SKETCHING FROM NATURE

.... AN AID TO THE BEGINNER ....  
A STIMULUS TO THE AMATEUR

FOR HOME STUDENTS, CLASS USE, AND REFERENCE

By C. P. ZANER

PUBLISHED BY  
ZANERIAN ART COLLEGE  
COLUMBUS, OHIO

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# Preface



This book is the result of experience indicating that there are many persons who would like to know more and do more along the line of sketching direct from nature with pencil and pen, especially with the pen.

Authors of books on "sketching from nature" have avoided pen technic, thinking it was difficult or tedious, but we believe it is neither. Instead, we consider it the best method for practical, technical, or artistic purposes, and much easier than most people suppose.

The theory that one must be able to "draw" before attempting to represent nature, is, we believe, theory and not fact, and we have presented the work in the form we have to demonstrate at your own hands the truthfulness or falsity of our position, in opposition to the old.

At the same time we have endeavored to make the text so free from the dry, tedious, and technical sort, that persons of average ability and tendency will find pleasure in perusing it and thereby becoming better acquainted with the beauties of art and nature.

As to how well or to what extent we have succeeded in doing that which we wished and aimed to do, the practitioner and reader may judge. Most of the advanced work was done during a two weeks' vacation and visit at the author's old home in eastern Pennsylvania. He not only made two and three finished sketches a day, but made flesh, renewed friendships, restored health, and had a good time generally.

We wish you as much, and as much more as you deserve, and you deserve all you earnestly try for.

THE AUTHOR.

The road to success in sketching from nature is neither as plain as the "road to market" nor as selfish as the "road to wealth." It, like most all roads, has its windings in and out, its "ups and downs," its sunshine and rain, its "narrows," and its broad, straight stretches for testing one's speed and staying qualities. All in all, it's the most pleasurable, fascinating, helpful, healthful, heaven-like road the author has ever traveled.

And this book is to show the scenes along the road and to make the way easier for those who desire to "take the trip of all trips"

Inclination and industry are the capital needed to start with. If you have talent and determination, so much the better for the sketches. Perseverance will help you up many a steep or long grade, and the summit will furnish the necessary inspiration to renewed and strengthened effort.

If you lack talent or appreciation for art or nature there is no road you need so much to travel, even if but now and then, as it is the true one for developing the talents of perception and performance. For the scenes along the way are His scenes, the air is laden with the perfumes of health, and the sun of growth and achievement ever and anon shines down with splendor and serenity. No one has ever traveled this highway to beauty but who has been benefited by it.

There being no "risks to run," no serious failures, no soul-shriveling tendencies, we would advise you by all means to join the party and be off toward the haven of beauty which only effort can fully enjoy.

All you will need by way of materials to make the journey pleasant and profitable are pencils, pad, pens, and ink. One medium pencil for securing outlines and one soft one for broad, black, quick effects. A few fine pens for tinting "faint blue hills," and some coarse ones for massing rich, cool, dark foliage. Ink should be India, waterproof, liquid in form, free-flowing, and black. Paper should be white, medium in texture and thickness, equally good for pencil or pen. Take no eraser or rule along, for you can learn to work to better advantage without them. If you have them along you will use them instead of the eye, the judgment, and the hand. These latter improve only by use, and by right use they become wonderfully accurate and effective.

Learning to sketch is quite as easy as learning anything else if you go about it correctly. For there are right as well as wrong ways in sketching as in all things.

The first thing that we would impress upon your minds is the necessity of training the eye. This can be done best by using the eye — by attempting to record what has been observed and by endeavoring to remember what has been seen. Use is the only way by which any organ of the head, hand, or body can be improved or developed.

The old, old adage, "learning to see means learning to draw, and learning to draw means learning to see," is as true to-day as when spoken, perhaps centuries ago. Every time you try to see a thing you also learn to draw it, and every time you try to draw a thing you also learn to see it.

Observation, therefore, is a most excellent thing to cultivate. We not only enhance our drawing by it, but we also lay the best foundation for an education. For what we know is based largely upon what we have seen.

You might as well recognize now as later that there are all kinds of percepts, from the dreamy to the definite, from the general to the specific, from the kind that merely recognizes a house to the kind that sees its design, quality, proportion, number of windows, character of trimmings, color, etc. The value of correct and ready observation cannot well be overestimated.

The hand soon acquires sufficient skill or cunning to represent what the eye sees and the will dictates. You need not, therefore, concern yourselves much about that.

Let us now be on the lookout for a nice tree to draw. But that is not sufficient. We must select one that is far enough away so we can see it plainly without looking *up* at the top or *down* at the base. A good rule is to be about four times the height of it from it. Then, too, it must not be between us and the sun nor we between it and the sun. In the first position we would see nothing but the shadow side of it and in the second position we would see only the sunny side. It will be more effective and more easily drawn if we select one with the light coming from either side.

Yonder is the tree we want. It is a stately maple. The sun is shining on the right side. Here is a shady spot, let us be seated and try to draw it. By holding the pencil vertically at arm's length and sighting with one eye, we find it to appear to be about as long as the pencil. Now turning the pencil horizontally, always keeping the ends of pencil equal distance from the eye, we find that it is nearly two-thirds as wide as high. By comparing the width of the foliage with the length, without the trunk, we find it to be about four-fifths as wide as high.

In our drawings we must be sure to maintain the correct proportion. Relative width and height is very essential. It determines the size and character more than any other one thing. We can best secure the general proportion and shape by sketching it lightly and freely, as suggested in this little outline sketch.

Turn your sketch pad longest way up and down and make your sketch about six inches tall. Do not allow the little things to detract your attention now, for we can do but one thing well at a time. So let us get proportion and general shape now, and then we can secure the little things later. Block in the larger masses of foliage and then suggest the trunk. Do all this work freely and lightly — so lightly that by the time the drawing is completed these first general lines will be covered with the shading.



Suggest in the same simple, free manner the small trees and bush underneath the large tree and the hedge in the background. Keep everything in proportion with the principal object and see that the main object is correct. For no amount of fine shading will make the drawing correct if proportion is wrong.

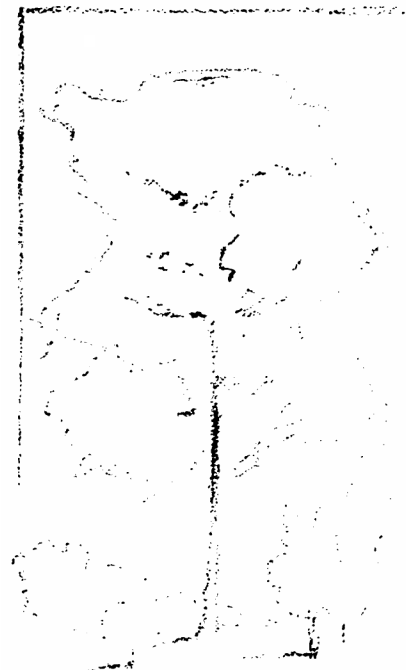
Do not be impatient to go on with the drawing unless you are certain that what you have done is approximately correct. The old saying, "be sure you're right, then go ahead," holds good right here and now. Do not draw a hard, wiry, definite, unchangeable outline, but one only that is suggestive: one that will enable you to locate certain general masses of foliage and to maintain correct proportion.

It is essential to see that your drawing is located in the center of the paper, as there should be about equal margin all about the picture. These may seem like trifles, but "trifles make perfection but perfection is no trifle."

The next step is to consider carefully the color (whether light or dark), light, and shade of the object to be drawn. To do this, squint at the object with half-closed eyes and the lights and darks will appear in bold relief. With a soft, broad-pointed pencil, mass in the darks lightly, quickly, broadly. Suggest also some of the limbs and darken the trunk. Perfect the outline by adding a touch here and a stroke there. The second sketch will give you an idea as to about what is expected at this stage of the picture.

About two-thirds of the tree being in shadow from our angle of view, you will find that about two-thirds of your drawing should be pretty dark, and one-third rather light. All shadowed parts appear dark, all sunny parts appear light. You must see these things before you can hope to draw them.

Then, too, you must learn what not to attempt as well as to know what to draw. Such a tree contains perhaps a million leaves. Shall you attempt to draw one-half or one-fourth that many? No, not even one leaf. Learn to represent, suggest, and hint at many by drawing general principles rather than by drawing detail. The large drawing indicates the third step, detail. See how the large flat masses have been modified, broken, mottled, etc., so as to suggest leaves, shadows, and sunlight. The third small illustration is the large one reduced by photo-engraving, and looks near at hand the same as the large one at a distance of five or six feet.



The originals of all similar illustrations were drawn with a soft pencil on medium coarse paper and photo-engraved by means of photography and chemicals direct from the drawings. As a rule they are not as fine and soft as the pencil sketches, but they retain the main characteristics.

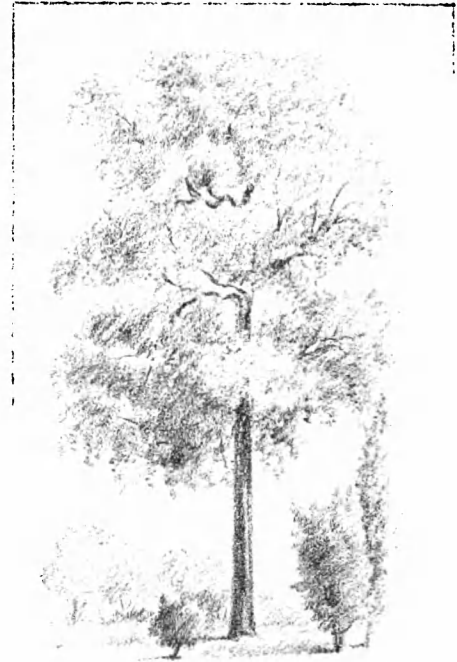
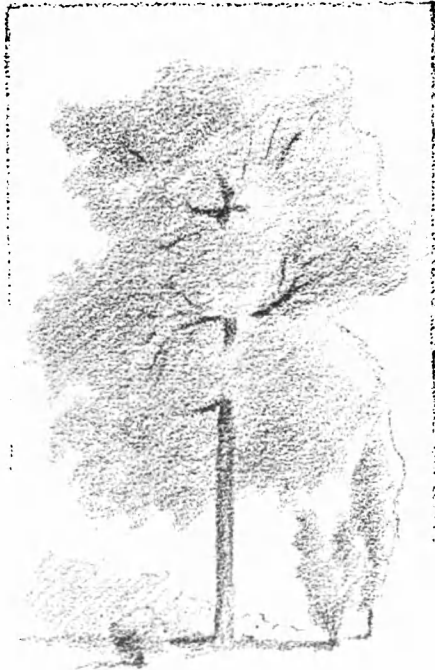
Before you do anything more to your drawings, place them at a distance of six feet and see wherein they are wrong and by what means you can improve them. Perhaps they are too light, or too dark, or too spotted, or too hard in outline. Whatever it is, correct it and avoid the same mistake next time. For if you have learned to see propor-

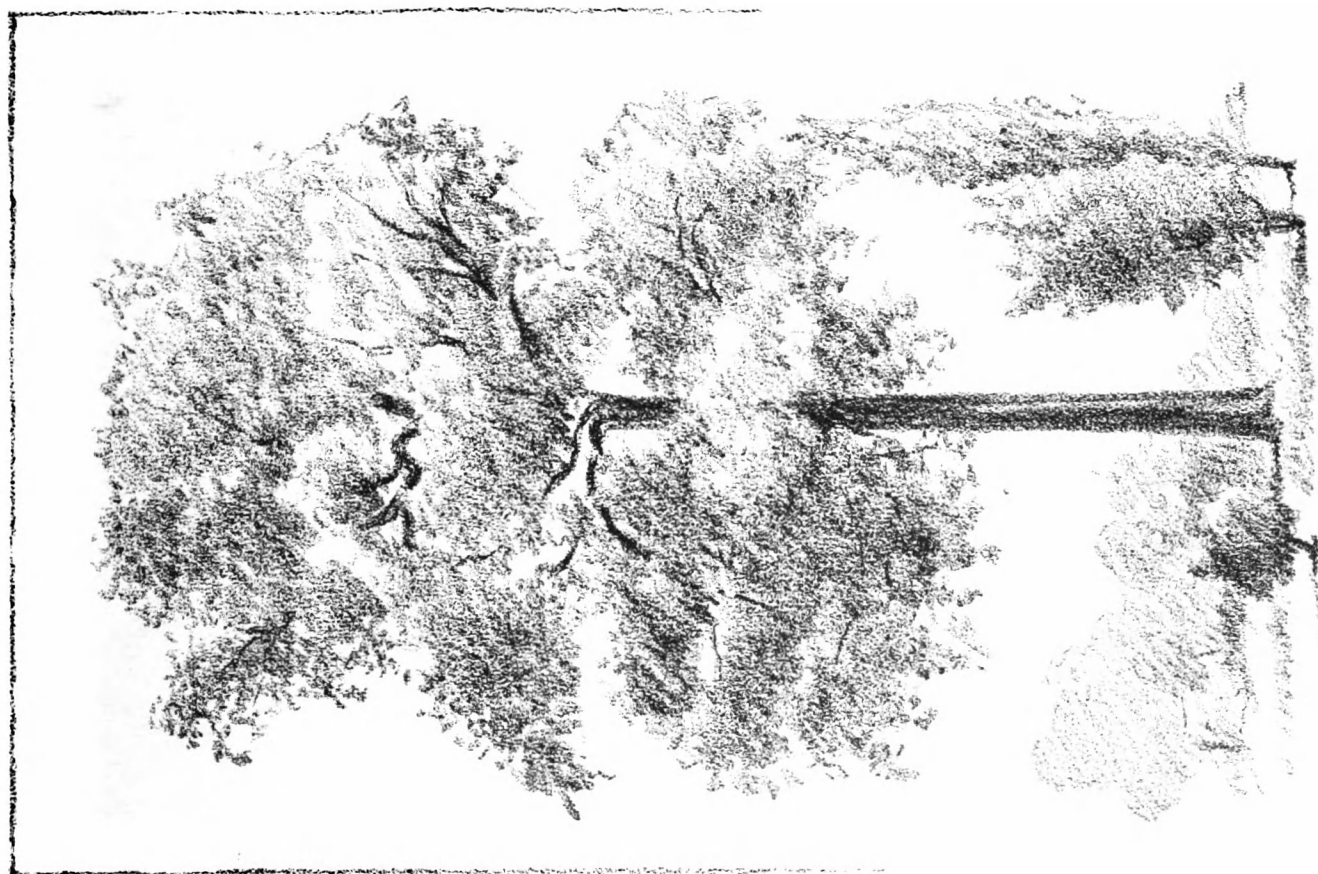
tion, light and shade, shape, and contrast better than before, the lesson has been a success, whether the picture is or not. Before beginning another it would be well if you would copy faithfully the ones presented here. Then try to do as well from nature.

The part that you ought to learn from these illustrations is to see how effects are produced. Scrutinize the drawings with analytic care to discover what method has been pursued to represent foliage, leaves, grass, etc. See how much is dark,

how much light, and how much is about half way from dark or light. Proportional conditions are what you must constantly keep in mind. How much is very light in comparison with that which is very dark. Pictures must be relative throughout, not only as to size and shape, but as regards light and shade, color, etc.

Then, too, you must draw the tree as a whole rather than parts at a time. Do not finish one part before beginning others, unless you are master of the situation. Work the whole picture along gradually and suggestively, doing a little here and a little there, working it all along together.







But few things in nature admit of literal representation. The best thing is to *suggest* rather than draw everything faithfully. You can learn *how* to suggest by studying the work of others. See what means they employed and profit by it. You must learn to adopt, adapt, and develop. No one is wholly original.



You might now take your pen and ink and copy the pen sketch of the same tree you drew with pencil. You may first sketch the general outline with pencil if you choose, though the copy was made direct from nature with the pen alone.

In the pen and ink work you cannot so well do the massing first and the detail after, but both can be done best at the same time. This necessitates a little more knowledge as to "how to do" than when the drawing is worked by degrees. For that reason we suggest that you copy that which you are familiar with rather than attempt something new. But it is only a question of a little while until you will feel quite at home with pen as well as pencil.

Following are the preliminary sketches of another maple tree of a different variety. We want you to study carefully its proportion, shape, and angle of inclination, and secure them before attempting massing the shadow side. We advise this method of working because nearly all artists employ it. What is good enough for the best is none too good for us.

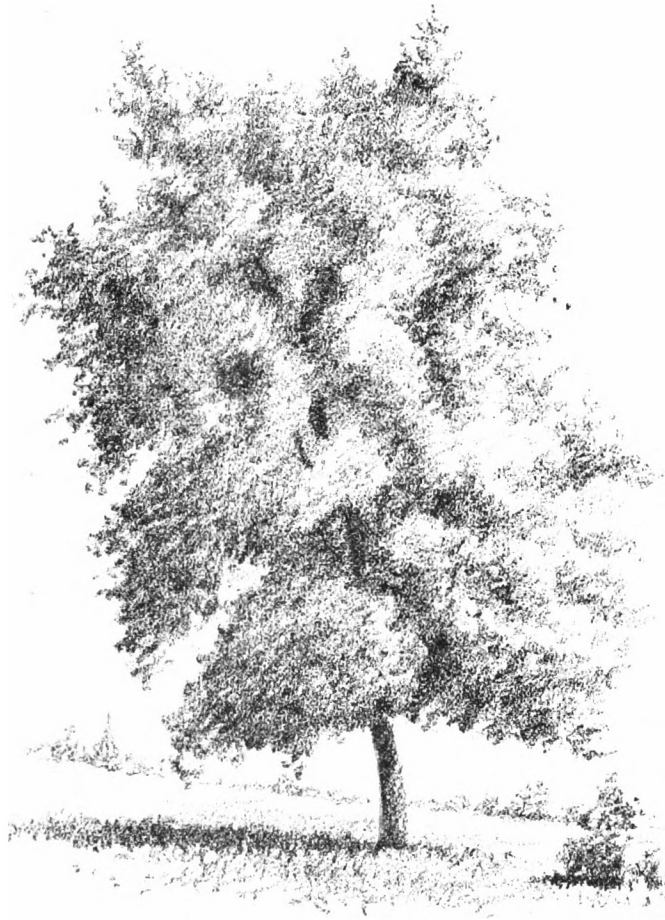
Let your first efforts be for general principles and broadness rather than detail. Let your work be suggestive and simple rather than minute and hard. See large, broad masses of light and dark foliage rather than individual leaves. Work from the general to the specific, from the simple to the complex.

The third sketch illustrates how these generalities may be modified and broken by darkening here and emphasizing there.

You will find that detail is always plainest and most easily represented where the lights and darks appear to meet. Thus, where the shadow side of the tree silhouettes against the sky the detail is strongest. But withal, the outline must not be made harsh and rigid and definite.

You can learn more just now studying the outlines of lights and darks than by doing anything else. See how the light and dark places meet and seemingly melt one into the other. Look closely, consider the method employed, and profit by it when you attempt the next drawing.





Note particularly how vague and indefinite the outline of the sunny side of the tree appears. How disconnected, broken, and variable.

The line of the horizon is low because the eye of the observer was low, probably three feet above the base of the tree. If the eye of the artist would have been as high as the center of the tree the line of the horizon would have been half way up the sides of the tree instead of where it now is. This is the principal perspective rule we will contend with in sketching from nature. So please observe it in drawings as well as in nature.

See how narrow the shadow of the tree is and how simple the treatment of the grass.

After having copied a drawing, a most excellent thing to do is to draw the same thing wholly from memory. This will lead you to discover that there were some things that you should have seen that in reality you did not. But do not become discouraged. Discover wherein you have failed and wherein you have partially succeeded and you will be in possession of just the information you need most for future efforts.

Do not think that you should learn to draw well by making a few attempts. It, like all things else worth acquiring, takes time, patience, effort, perseverance, and enthusiasm. It takes time to learn how to work advantageously. At first all is vague and general. When you begin to discover the many obstacles, do not give up, but overcome them, one by one.



The pen sketch was made from the same maple tree a year or two after, when some of the lower limbs had been cut away. The suggestive landscape was changed intentionally, but the tree, as a whole, remained much the same.

Examine this drawing near at hand, as well as at a distance. The sketch was but little larger than the illustration and was made in about one hour. You need not attempt it in that time unless somewhat experienced.

You must learn to work in such manner so as to produce the best work. Some artists work much faster than others. Endeavor to discover whether you can produce better results by working quickly or deliberately, and then work along that line.

Note the fact that the trees in the distance are much lighter in tone and general in treatment than the nearby tree. This is the very foundation of aerial perspective. It is what makes things appear distant and realistic. For atmosphere intervening between the observer and things observed makes dark objects look lighter and light objects look darker, than they really are. It also causes them to appear indistinct and void of detail. On this account you are apt to overwork your distance.

A few clouds are suggested in the pen sketch. Keep them simple and rather faint as well as irregular and indefinite in outline.



These sketches were made from the same stately, graceful, symmetrical, densely foliated elm, from slightly different positions or points of view and about one year apart, the pen sketch having been made after the house was built and the curb-stone placed along the street.

Note particularly the breadth of shade and simple treatment.



The sun shone more brightly when the pencil sketch was made than when the pen drawing was produced, hence the greater contrast in the light and dark side of the former.

The leaves being smaller, more numerous, and the clusters more graceful, the outlines and masses are softer and more regular than in the maple previously drawn. Endeavor to draw not only a tree, but some particular species, so that all your drawings will not appear the same

But if at first you can be sure of getting something that looks more like a tree than a haystack you ought to be thankful.

Let us try our hands at this bunch of aspen poplars. The sun was shining brightly when the one sketch was made, hence detail is quite strong and conspicuous. The other sketch was made from a slightly different point of view, a year later, and when the sun was not seen. They are here given to illustrate the appearance of things under different atmospheric conditions. It also illustrates the different moods under which the artist labors. At times one sees detail, at others, generality. The one picture reflects sunshine, the other grayness; the one brightness, the other twilight; the one definiteness, the other indistinctness. They illustrate what the artist thought he saw and what he felt.



You need to know that no two persons see the same thing when looking at the same object; that pictures are artists' perceptions of what they see, and not literal representations, as reflections in a mirror. Even though your drawings are not like these, that is no proof that they are not as successful. Learn to be yourself and rely upon yourself. Attempt to draw what you think you see and good will come from it. Look at these drawings at a distance as well as near at hand.



The thorn-apple tree herewith illustrated makes a better impression on the eye than its fruit makes upon the palate. Note its long, straight, tough limbs, and how they show here and there through its foliage. See how the dark shaded places help to make others appear sunshiny. What a warm, clear, bright June day this appears to have been. Just the kind of a day for sketching. It helps one to feel in tune with one's self as well as with one's surroundings, especially if those surroundings be akin to nature.

The thorn-locust conveys the impression of twilight or cloudiness rather than of bright sunlight. How thin the foliage, and how graceful. The leaves being fine and moved by a gentle breeze, the general effect was rather soft and hazy. Examine it closely



and you will realize more fully the need of suggestion rather than literal representation. Contrast the two illustrations by squinting at them or by looking at them from a distance.

You need now to begin to make small, quick, five-minute sketches between your larger drawings. The sketches herewith are given as suggestions. Use either pencil or pen, whichever is most convenient.



If you haven't the time or materials to make the sketch at the time you see the object or scene, look at it closely, and when you get where you can, make the sketch from memory. The ones herewith were made in this manner. The views of the houses were seen at a distance of about half a mile, consequently only the general character was attempted.

This memory work will strengthen your observation wonderfully. There are many such little gems all along life's highway if we have the faculty to see them. And no other method will cultivate this power to see like attempting to sketch what one sees.

See how broad and general the illustration. How simple and soft it and it appears more realistic and attempt to draw leaves on the tree imagination supplies these by knowing that we do not gather bricks from



Note how the shadow sides of make the light side appear quite light. Nothing seems precise, everything state — grass, weeds, brush, and

mass of foliage is in the central yet strong, the treatment. Squint at plain. How foolish it would be to and bricks in the chimney! The ing where they belong. We know trees or build chimneys of leaves, the rocks and the bushes help to and the rocks rounding and rugged, quite as disorderly as in their natural rocks all jumbled together.

The old pump and half barrel of a tub make an interesting sketch. You must bear in mind that it is the separating of things from the multitude of detail surrounding them that makes pictures attractive.

It is the province of art to emphasize things by omitting many unimportant surroundings. Thus the pump is the theme of the picture here, but if the house and trees would have been introduced, the pump would scarcely have been noticed.

Learn to draw what interests you and it will interest others. For human sympathy and interest is much the same in art as in other things, much the same the world over, and if you will truly please yourself you will also please others.





The drawing of the hemlock tree, standing on the bank of a lake, illustrates the idea of dominance very nicely. While the lake and distant hills and mountains are noticeable, the tree is the thing that leaves the lasting impression upon you.

The brightness of the reflected sunlight on its branches and the darkness of the shadows beneath the same makes it look much as though it were mantled with snow. For sunlight and snow are much alike in brightness.

Note how the upper side of branches are in light and the under side in shadow. Once you grasp this principle you will feel more confident in results.

Examine the drawing near at hand critically and then at a distance of six feet. See how the bank is reflected in the water and how dark the crest of the ridge beneath the tree, the latter being due to the shadow cast by the tree.

Foliage being one of the most difficult things to represent, you must not expect too much of yourselves. Aim only at suggestion, not at detail. Only the general characteristics or peculiarities are required — are advisable. But few persons can get both detail and generality in the same drawing. The late lamented William Hamilton Gibson could do this as but few others.

In this species of pine we have a happy combination of stateliness and grace — of strength and beauty. The general outline is symmetrical, but the branches are sufficiently irregular to make it artistic. We think the original was one of the most beautiful trees (from an artistic standpoint) we ever saw, and this drawing one of the best we have to present.

The road to sketching leads one into all the nooks and corners of the universe, revealing gems of beauty at once artistic and cooling. Who does not delight to spend a summer's day near some waterfall, where nature rules and where worry reigns not. Such scenes and places are alike beneficial to spirit and body. Such a scene we have attempted to portray.

Over a half dozen ledges of rocks, with dark, deep crevices beneath, the stream came tumbling. Here and there the stream divided, causing many little rills to trinkle down as best they could.

See how dark the rocks and moss on each side of the water. Note how the little thread-like streams of water were represented by making wider strips of dark between them. See in what manner the dark creases in the rock show through the streams of water. Unless you see these things in the picture you will not be able to see and draw them from nature.

The nearby rocks and the distant crest of the mountain, where the sun shines more uninterruptedly, are drawn more simple and light, so as to centralize the vision upon the falls. We cannot see all these things with equal distinctness at one time, neither should they appear equal in value in the picture. Learn to concentrate the attention by centralizing the effects.

The eye being about on a level with the foot of the main fall, the strongest darks are centered there, as well as the greatest amount of detail. It was the center of vision, as it is also the center of the picture.

Bear constantly in mind that the illustrations given are sketches rather than finished pictures, nature rather than composition.



Composition should now receive your attention. It takes quite as much ability to see a picture as it does to draw it. To know what will look well on paper takes no small amount of ability or experience. Frequently we hear persons say, "what a pretty picture that would make," when in reality it would look stiff and formal or monotonous and uninteresting.

While the old farmhouse was a most interesting part of this picture, it was not the only interesting part. Cover the left half of the picture with a paper and it becomes the center of interest. Cover the right half and it contains but little of interest. The house would have been located to the left of the center of the picture but for the fact that the hillside was devoid of interest and rather bald or barren.

The row of trees through the middle distance seemed to stand out boldly and with a character peculiarly their own, unlike any other. Beyond were faint blue hills and before were bright green fields of growing grain and grass. The opening of the foliage in the center of the picture afforded a view of the hills beyond and helped to center the vision and interest there. Being somewhat distant, we could see with one look the old country homestead to the right and the tall hickory trees to the left.

The stretch of meadow in the foreground afforded an opportunity for distance and perspective, both of which add realism to a picture and relief to the eye.

The next thing we wish you to consider is the treatment of the picture. Note particularly the simplicity of the treatment of the trees. They are drawn more as patches of dark than as masses of leaves. For at a distance of a quarter mile trees appear more as patches of green than as clusters of individual leaves.

Knowledge and imagination supply the details in pictures of this kind. Consider how the scene has been reduced. The house has been reduced to a span of less than the sixth of an inch, and all else accordingly. Is it any wonder detail must be omitted? Is it any wonder your drawings are failures when you load them with detail?

While the row of trees through the center of the picture may at first appear regular, they will, upon closer observation, prove to be quite varied in shape and size.

You will do well to note the tinting of the foreground and sky, as both help to centralize the vision near the center of the picture, where the lights and darks are strongest.

Simple as this picture is, it involves a good many things not at first considered by one looking at it. It is not so much a matter of skill of hand as it is of thoughtful observation.

Not only how to draw, but what to draw, confronts the artist as he confronts nature. Artists compose pictures quite as much as authors compose poetry or prose.

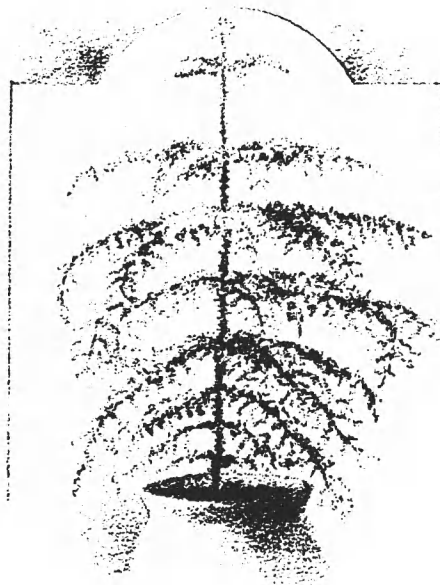




Plants are very interesting and artistic objects to draw. They offer good examples for detail — just the opposite of what we had in the landscape preceding. The century plant is the easiest because it is the simplest and most definite in form and treatment. Study the arrangement of lights and darks in the plant, crock, and background.

The dwarf pine is not so easy and definite, but must be suggested rather than drawn. The former is smooth and definite, while this is soft and flexible. This will require a peculiar, dainty touch — you must feel your way as well as see it, in such a subject. That is, try to represent the quality as revealed by sense of touch as well as the appearance as a plant is quite as enjoyable to look at

The begonia is rather dense and drew as well as we could. Note the the light and dark sides. See how the light side seem to lift the leaves and



revealed by the sense of sight. Such as the hemlock we passed recently, regular for artistic rendition, but we contrast in light and shade between little irregular patches of dark on the make them stand out.

Study the contrast created by placing a dark background to the light side. You must learn to add touches of color here and there to heighten the effect for decorative

purposes. Aim to express the sense of daintiness, of perfume, so characteristic of plants. Think that they possess soul life as well as we and the task of drawing will become a delight, and the product a delight to behold. Truth and beauty or beauty and truth, whichever way you prefer to state it, should be uppermost in your mind at all times.

The jasmine, with its rugged, hardy limbs, is specially adapted to pen drawing. Note the contrast in color of leaves, the variety of shape, and the half suggestive, half definite method of representing them. Without the suggestions of a background of some kind it looked rather hard and wiry.

The bouquet of snow-balls is more suggestive and pleasing. You must recognize that white in shadow doesn't appear white and draw accordingly. The



is dark the leaves appear light, and where it is light they appear dark. The difficult part of this drawing is to maintain looseness and airiness. It is so very apt to appear dense and solid. Therefore do not despair if your first or second or third efforts are hard, definite and flat. Aim to work freely with as little feeling of restraint as possible. Do not think the technique employed is the only method — "there are others" — as many as there are artists, so do not follow, but invent.



background helps to give color to the picture as well as the leaves and dark patches between the flowers. The vase offers a good example in drawing round, smooth objects. The same principle, though less strong, is observed in rendering each ball.

The fairy fern is the most difficult of them all. The rendering must be almost as dainty as the plant, and must be done suggestively, not literally.

Note that where the background

The scene herewith depicted is too vast and grand for so small a picture. It is not given as something very artistic, but for the purpose of illustrating a principle in perspective. As before stated, the horizon is as high or low in a picture as the eye of the observer was high or low. Here the observer was on a high plateau, on the top of one of a number of mountain ranges. Therefore, the line of the horizon (where the earth and sky seem to meet) appeared to be nearly as high as the highest mountains or objects. In a scene like this we see proportionately more of earth than sky, whereas, in a prairie scene, we see more of sky than earth.

When you are high, the line of the horizon in your picture must be correspondingly high, or *vice versa*. We emphasize this point by illustrating it here rather than by confusing you with rules.

The distance here is considerable, the proportions are vast. The horizon represents a distance of some forty miles, while the distance of the rock in the foreground to the valley beneath is something like two thousand feet. So great is it that the trees appeared like one mass of closely matted green. Only a few scrubby pines have been attempted to the right, down against the side of the mountain. The beauty of the scene was in its greens, blues, and purples: some rich and deep and dark down in the middle distance, others bright and warm where the sun illumined the mountain tops. The distance was so blue and faint that photography would not reveal it in a photograph.

To one who saw the natural scene this drawing recalls much more than anyone not familiar with it. And herein lies some of the benefits of sketching, for they are not all revealed in the drawing. The making of a sketch, no matter how hastily, helps to impress the scene so vividly upon the mind that you can recall it quite distinctly for a long time after — perhaps forever.

This picture also illustrates the fact that lights are lighter and darks darker in the foreground than in the distance; that lights grow darker and darks lighter as they recede from the observer. To make it more plain, the farthest mountain was just as dark as any of the rest, but as it *appeared*, with so much more atmosphere intervening, it was quite faint and light in tone as compared with the nearby ranges. Then, too, it is darker than the extreme distance for the same reason that the nearby range is darker than it.

Squinting at the sketch will help you to appreciate the beauty of the scene portrayed. Attempting to draw something as big in as small a space will help you to appreciate the drawing; it will help you to be content with generality in treating big subjects.

Keep constantly in mind that truth in representation is as fluctuating a condition as truth in literature. Let two persons of equal ability describe a scene like this and it will be found that each saw differently and consequently their descriptions differed accordingly. Draw what you think you see and success will attend your efforts. Learn to be as self-reliant with the pencil as with other things. As long as you are faint-hearted you will not accomplish much.



This is not presented as an artistic picture but rather to illustrate a few principles in appearances of things.

We will consider first the panel part of the picture—the row of trees and bushes. Too frequently the student attempts to draw more than is seen and as a result the picture is a partial failure as a picture. As will be seen, these trees are drawn flatly and all about the same tone. Though they are flat examined technically yet do they not appear round, as all trees are? Do they not appear to have as much depth or thickness as width? Why is this so? Simply for the same reason that they do not appear black though they were made with black ink. Knowledge and imagination supply the sense of greenness just the same that they supply the rotundity.

Suggest the form, size, etc. of the tree and the imagination will supply the rest—the color, detail, etc. Therefore, even though these trees are flat in treatment, is it not much easier to think of them as having depth as well as width as to think of them as being thin and wide?

But trees do not always appear flat. Two things make trees appear flat in nature (though many do not know it): the one is distance and the other is twilight or absence of direct sunlight. The row of trees presented was seen at a distance of about a fifth of a mile on the crest of a ridge or slight elevation, much as they appear here, during a drizzling rain. About the only difference in appearance was that the trees appeared less distinct in outline and more gray in tone.

Trees appear flat also when the light comes from behind them—when they are between the sun or moon and the observer. Nearly all moonlight scenes represent trees as being flat, and it is only the imagination based upon fact that prevents them from appearing as they are drawn or painted.

The simple landscape scene beneath the panel is given to illustrate the terms, foreground (the tree and bushes closest the observer), middle distance (the poplars, trees, and bushes in the center of the scene), and distance (the farthest part to be seen in the landscape).

Then, too, it illustrates very clearly and simply the fact that as objects recede from the observer they become smaller, lighter in tone, and flatter.

If you will learn to represent many things in silhouette it will help to simplify your efforts as well as strengthen them.

The large drawing of the bunch of willow sapplings to the left, which have been made to serve as a decorative background to the panel, illustrates a very simple, effective method of representing many kinds of foliage. Note the little mosaic patches of lines blocked in closely together. It will do you no harm to copy this whole illustration very carefully.





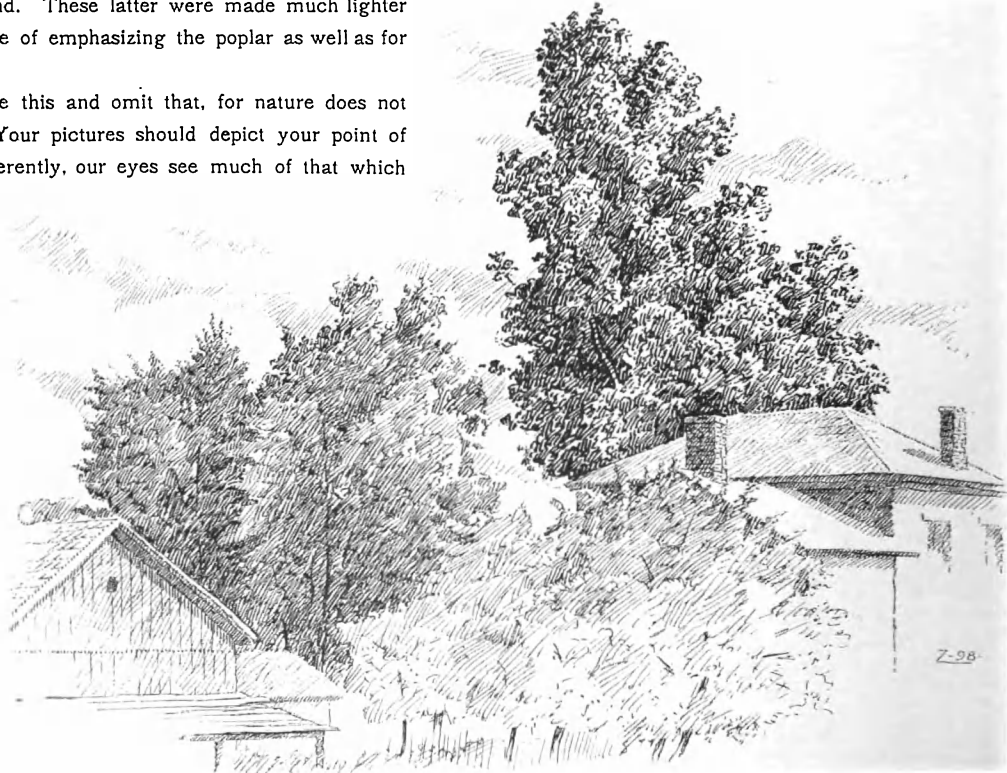
Here we have more of art and affectation than in the preceding drawings. The scene is a typical back-door view—the one usually avoided. But it is here presented for what it is worth in the line of foliage, also for the purpose of illustrating dominance.

The poplar was by far the most vigorous and prominent object, and being at close range, its foliage appeared strong in detail. It therefore offers an opportunity for study and practice in rendering foliage in detail.

The maples in the middle background appeared less strong than the poplar though some stronger than the densely foliated young apple trees in the foreground. These latter were made much lighter than they appeared for the purpose of emphasizing the poplar as well as for vignetting the picture.

You must learn to emphasize this and omit that, for nature does not arrange itself for art purposes. Your pictures should depict your point of view, for we all see somewhat differently, our eyes see much of that which our opinions dictate.

That is to say, back of our eyes we have thoughts that color our pictures. Not what the eyes reflect, but what the mind perceives, is what our pictures are made of. Learn to draw what you think you see rather than that which you know or what others see. Learn to know that art is nature plus the artist's interpretation—the artist's self. Learn to be yourself and to rely upon yourself and you will receive recognition much sooner than if you merely imitate nature and art in an apish manner.



We have here some very simple, sunshine effects. The treatment is direct and the subject antiquated though homelike and familiar as well as interesting. You get here a good idea of the value or importance of shadows. The fact is that if you once learn to draw shadows you will find that but little else remains to be done. Look at these illustrations from a distance of six or eight feet or squint at them to



get their full value. You see here nature in her most natural and smiling mood, and art in one of its simplest forms. For there seems to have been as little conscious effort displayed in the execution of the drawings as in the growth and direction of the old grape vines.

This is quite a faithful representation of the scene portrayed. Meadows in the foreground, trees and village in the center, and hills resting at the foot of a mountain in the distance. Squinting will aid you to see the many fields and farms covering the main portion of the hills. It is, in fact, a typical eastern Pennsylvania scene, where hills are stripped of their forests and reduced to a state of cultivation. The scene was truly beautiful, for the fields with their bright light and yellow greens, green yellows, yellows, and golden yellows contrasted beautifully with the green hedges and groves between.

Study with half closed eyes the row of trees in the middle distance suggesting the presence of a clear, cool stream, such only as are found in mountainous countries. To the one who makes the sketches they contain an interest in charming recollections not apparent to the mere observer.

Herein lies one of the beauties of sketching. It enables one to recall enjoyable scenes and to re-enjoy them over and over again. Therefore persevere for the pleasures that are sure to follow in the wake of well directed effort.

Frequently beginners seem to be confused about what to draw first, second, etc. And there is, in reality, no rule that will apply to all subjects. Perhaps the best thing to do is to explain what was made first, second, etc., in the accompanying illustration.

The row of trees along the stream was first suggested (in mere outline), then the large trees in the foreground to the right, then the crest of the hills, and then the fence in the foreground. The large trees could have been suggested first, then the trees in the middle distance, then the hills, and lastly the fence.

The reason we began with the trees in the center of the picture was because we wished that part to be the center of attraction. It is not a bad rule, therefore, to draw first that which interests first. Then all else will quite likely be secondary.

Clouds are usually difficult to represent at first, mainly because they lack definiteness and stability. A good rule to follow, at least until you are masters of the situation, is to represent or suggest the blue sky between the clouds, thus leaving the clouds light. Clouds, however, are rarely ever drawn as seen, but are usually arranged to suit the picture, so as to maintain unity in composition, and to fill otherwise vacant and blank spaces.

Study the simplicity of treatment in the trees and fence in the foreground. Learn to omit rather than to indicate detail in pictures of this kind. Aim at character rather than minutia.

As before suggested, this is a faithful portrayal of a particular scene and not a composition. As a composition it would have been better to have omitted about an inch of the left of the picture and to have added more trees to the right, or to have omitted the trees to the right and emphasized the mountain to the left, which ran to quite an elevation.



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In making a drawing like this from nature the first thing to determine is what you are going to include in your picture : how much of the hill and how much of the valley. Having done this you will know about where to locate upon your paper the center of vision, which, in this instance, is at the foot of the hill and near the center of the scene, consequently near the center of the paper, a trifle to the left and below.

Suggest the horizontal line running to the left from the hill, then the trees above it ; next the top and base of the large hill to the right in the foreground, also suggesting the row of trees along its base ; next the hills and mountains in the distance ; and last the fence and hedge.

The composition in this scene is quite simple as all lines seem to tend toward the center as well as the darks.

The nearby hill was one time covered with stately pines and sturdy oaks, but they fell, one by one, beneath the woodman's ax, then the forest fire helped to complete the work of denudation. until at the time the sketch was made, little remained but a few charred stumps and scrubby underbrush. A few stunted, struggling pines stood along the crest of the hill, seemingly as sentinels, or as sorry looking specimens of a once most vast and hardy forest. One giant along the creek seemed to have escaped the greed of the white man and stands with head erect making a long, at times silent and at others sighing, appeal to the Great Spirit for the preservation of its species.

Thus it is that sketching from nature brings one in touch with her and causes one to look upon nature as the embodiment of life and sympathy, for no one ever goes to the woods for a ramble but is benefitted by it. She soothes our over-worked and tensioned nerves and gives us restful sleep instead.

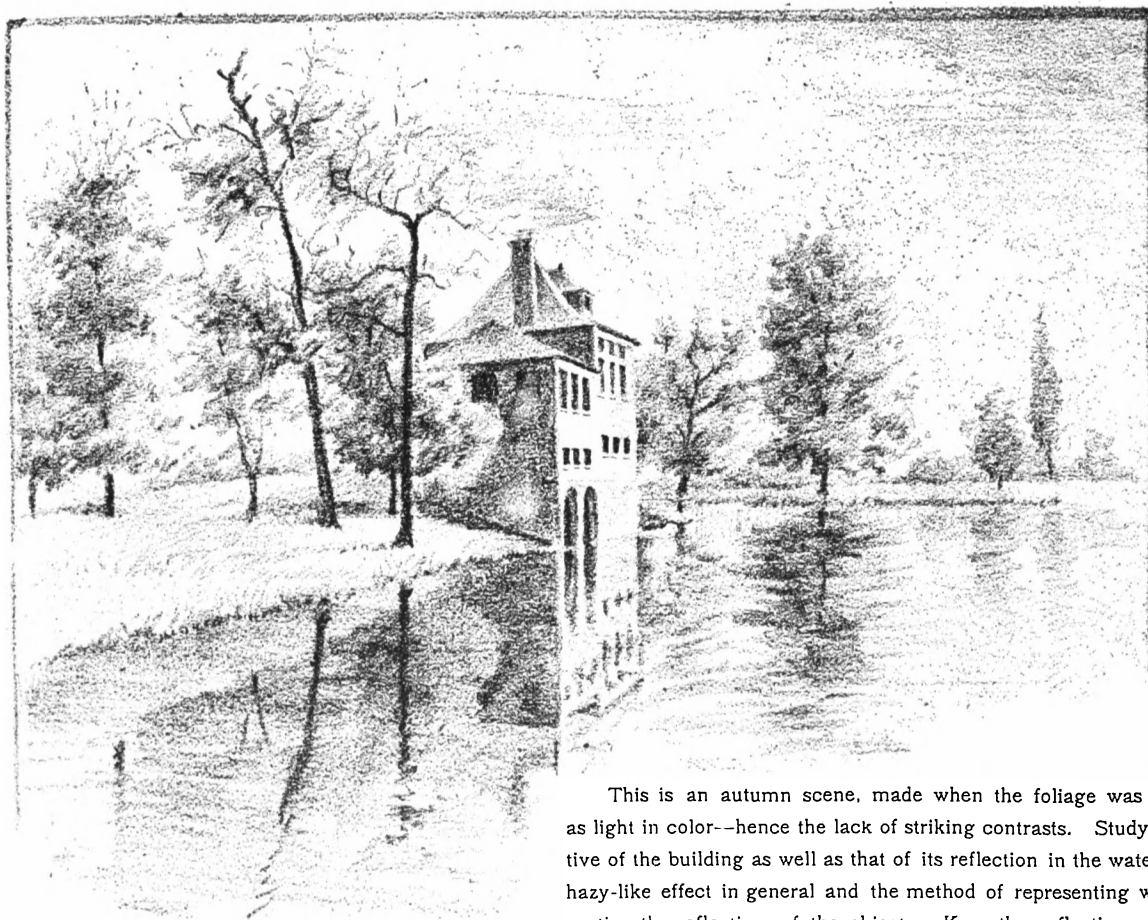
Judge not, therefore, your gain alone by the progress evidenced in your picture, but by the restful memories it recalls and the anticipation it engenders for others yet to enjoy.

Study the method of making strokes to suggest short cropped grass such as is usually seen in meadows, as well as that employed in making the distant mountain, and the clouds.

Color must be considered quite as much as light and shade. In fact it is of more value than light and shade in pictures of this class. The row or hedge of small trees that are seen at the base of the large, dark trees in the middle distance were a light yellow green in color, while the tall ones were a dark blue green. Much of the beauty of the scene was in its color, and that is only suggested here. If you can draw with black and with mediums you can soon learn to paint with water color or oil.







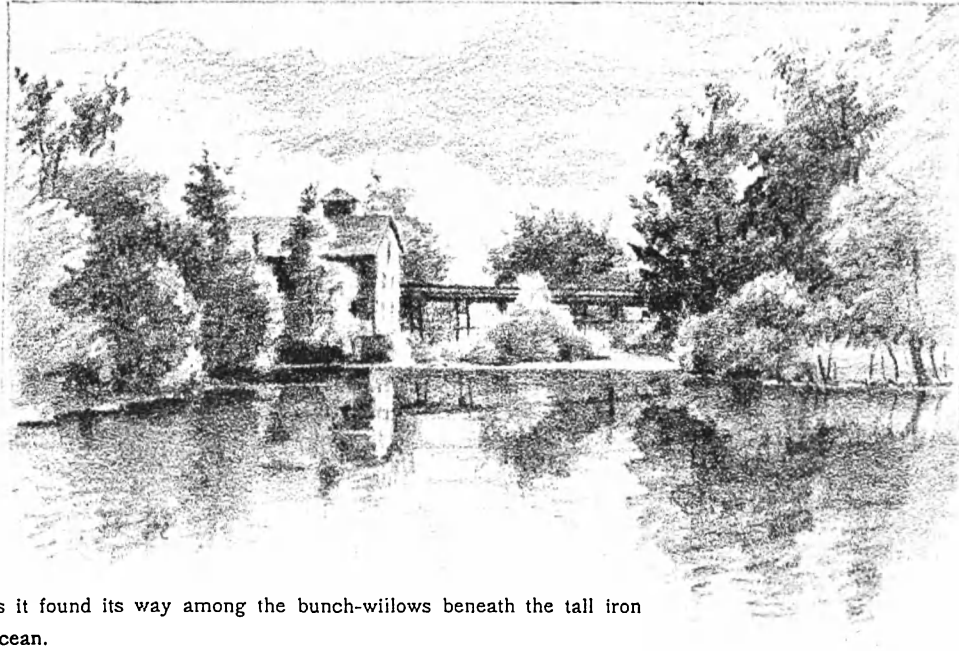
This is an autumn scene, made when the foliage was thin as well as light in color—hence the lack of striking contrasts. Study the perspective of the building as well as that of its reflection in the water. Note the hazy-like effect in general and the method of representing water by suggesting the reflections of the objects. Keep the reflections more simple, broad, and indistinct than the objects.

This scene has more vigor than the preceding one. The sun shone more brightly and the trees were more dark and dense. Consequently the contrasts are stronger, the lights lighter and the shadows deeper.

The sun being to the right of the observer the trees to the right are in shadow and consequently quite dark. Note particularly the reflections in the water and how the water's edge is suggested. The dark line running horizontally across the stream from the mill indicates the limits of the dam, for beyond, the water was not seen as it found its way among the bunch-willows beneath the tall iron bridge, as it rippled on toward the ocean.

The outline of the dam was drawn first, then the mill, the left and right banks, including the trees, then the pyramidal bunch of light foliage in the center of the picture, then the bridge, and lastly the dark bunch of foliage in the middle distance. The reflections were suggested last. After locating the objects and suggesting their outlines, the broad, dark shadows were massed in flatly and quickly. Then the details were suggested here and there with sharpened pencil. Study the outlines of the trees as they silhouette softly and irregularly against the sky

This is the part that is usually drawn too sharply and strongly. Note the arrangement of the clouds which heighten the contrast of the whole. You must draw each part in its relation to the whole and not each part separately, or discord and detail will be conspicuous. Interesting as the old mill is, it is not the only part in the picture, and without the rest it would lose much of its artistic value and sentiment.



This is a scene on the Susquehannah, made from an old fashioned flat ferry boat. This accounts for the lowness of the horizon in the picture, and it was made somewhat higher than it appeared purely for pictorial purposes.

In justice to the wide, shallow, picturesque river we desire to say that this view represents but half of its actual width, as the trees to the right were on an island and part of the river flowed on the other side.

This is a good picture to illustrate the principle of aerial perspective. Note how the receding hills become lighter until scarcely visible—until they almost melt in the distant blue.

Study the nearby foliage and note the method employed of distinguishing the rugged foliaged cypress from the light, fine-foliaged birch.

The sides of the stream were bordered with light green water grass, which, with the June sun shining directly upon, looked quite light and solid. Therefore, but little detail could be suggested, only its general mass and value.

The reflection of the objects indicate that the water was still and clear. For such conditions are nearly always represented by vertical lines. To get the full value of this picture you must look at it, study it, from a distance of six feet.

These illustrations have been reduced but little from the original drawings in order that they might reveal rather than conceal the methods employed in their making. To have reduced them more would have increased their artistic value for book illustrations, but it would have diminished their value for imitation and study.

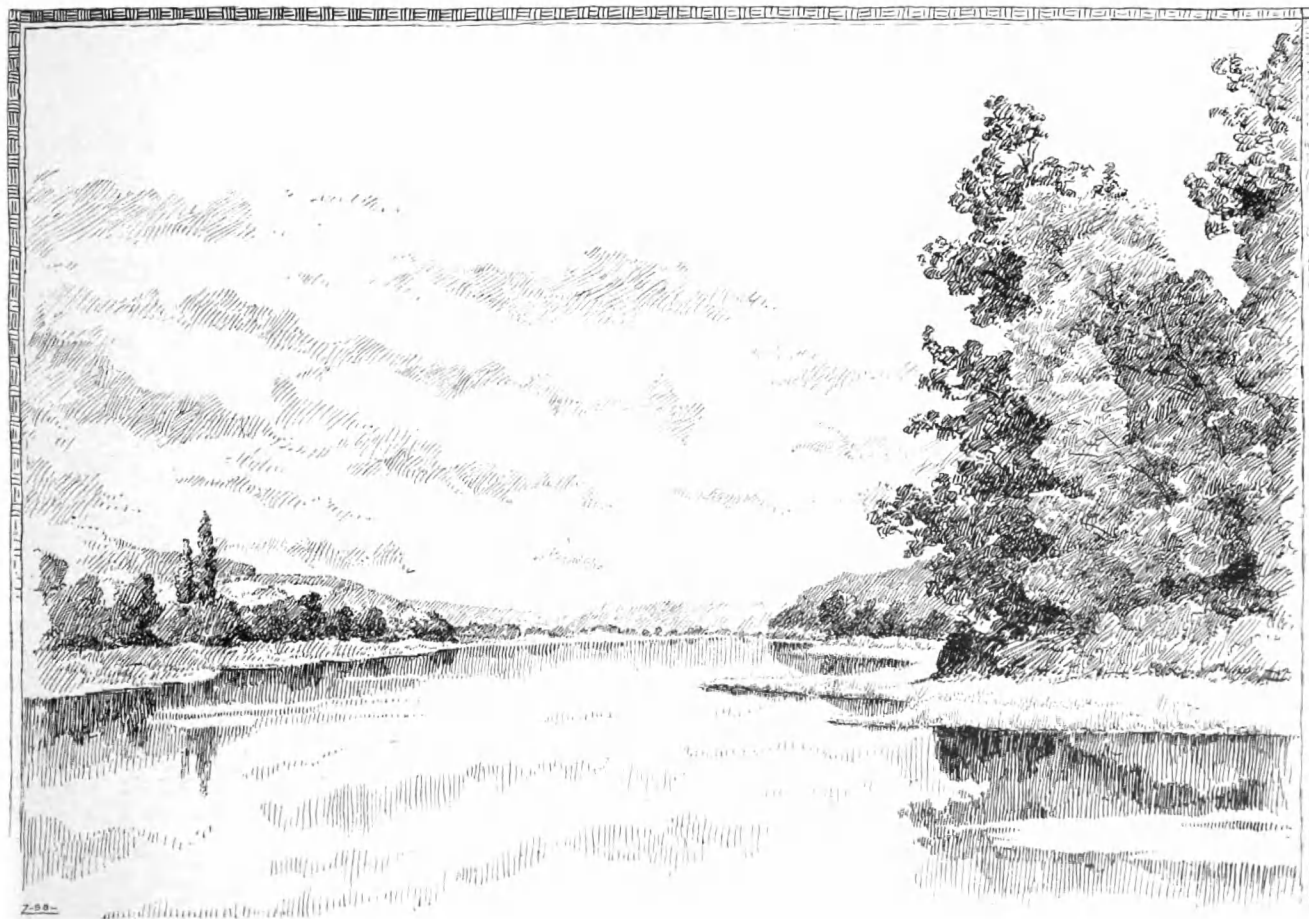
About one hundred minutes were consumed in making this sketch. Its general outline and location was first suggested with pencil which was done probably in less than five minutes.

The nearby foliage was first drawn, the distant hills next, then the clouds, and lastly the reflections. Still water is represented by drawing or suggesting the reflections only.

Pictures you will find, are made up of contrasting lights and shades, foreground and distance, bold and simple forms, large and small objects, vertical and horizontal planes, etc.

To the extent that all of these conditions are harmonized and observed will the picture be artistic or monotonous. Variety is not only the spice of life but the essence of picture making as well.

To study a picture it is well to say to one's self: Is it monotonous? Does it look connected? Are the lights and shades well placed? Is there distance? Are the outlines hard and wiry or soft and pleasing? Is it well balanced? Can I tell one tree from another? Does the water look level? Is there color or are all objects the same? These and similar questions will enable you to judge your own and others' pictures.



The sun was shining from behind and above the trees to the right of the picture, thereby showing their shadow sides to the observer. But while this may be termed the "shadow side of things," it does not by any means reveal the sad or gloomy. For what is more delightful than shadows on a warm June day ?

What a delightful retreat this is for an artist and pleasure seeker combined ! And how vividly does the scene with all its vivid greens from yellow to blue come before the mental vision of the one who made the sketch as he beholds these blotches or masses of black !

To the one who made it, it is beautiful, not for what it contains, but for what it recalls. The beauty is not so much in the picture as in what it stands for and represents in its meager way. But it will doubtless convey to the observer some of that for which it stands if viewed from a proper distance.

For various qualities and sizes of pictures require different distances from which to view them at their best. Like with some people it may look better at a distance than near at hand. See for yourself.

Note particularly the soft outlines in the picture. See how indefinite and variable and soft the outline of the large tree as it silhouettes (or rather vignettes) against the sky. The same applies to the water-willows beneath it. The two trees to the left in the middle distance contrasted strongly with the light green water-birch bushes along the left side of the stream on which the sun shone so warmly. But the prettiest part of all was their tall, dark reflections in the moving water, with narrow streaks of light intercepting them zigzag-like.

Moving water is usually represented by horizontal rather than by vertical technic. Note the faintness as well as the apparent distance of the hills and mountain.

Observe particularly the suggestiveness of the few scattering lines which serves as branches for the trees. These are too frequently made wiry and hard. Remember that when looking toward the center of a scene or picture but little detail and definiteness is observable. Draw what you can see while looking toward the center of the scene and but little more will be necessary.

This last thought is a very important one and one that takes a long time to learn. Bear in mind that a picture properly represents but one view of many things rather than many views of one thing. While looking at a number of things no one thing will appear very distinct or definite (unless near the center of the picture) or will it show much detail. Learn to draw broad masses and you will be surprised what little else remains to be done.

Truth in a general sense and beauty are the essentials of art, or beauty and truth, whichever way you prefer to have it. Truth was uppermost in the making of these illustrations.





This is intended to portray a simple hillside landscape. The buildings on the crest of the hill are small indeed, but buildings a mile away appear small. The line of the horizon in this instance is not on a level of the eye, but considerably higher. The fence was about on a line with the eye, and all above it indicates the height of the hill or the obliqueness of the fields and wood.

The oblong strip of woodland, the remnant of what once covered the whole hill, served as the center of attraction because of its isolation. There it stood, dark and green, amid fields of waving and ripening grain, some of which was yellow green and others golden. The grain was awaiting the reaper and how soon the remnant of the grove shall be harvested by the woodman's ax a few years or months will tell.

Too bad that the landscape is being robbed of its heritage, of its color, its protection from the elements of sun and frost, and its natural progeny. But while the destruction is going on let us snatch the scenes ere they are gone and preserve them to recall the scenes of early youth.



Study the technic of the grove and then that of the one more distant. See how simply and easily the hedges and fences have been rendered and how the buildings have been suggested by mere masses of shadow with no outlines and detail. The more windows, etc., you suggest the less far the buildings will appear. Distance must be secured by subordination of detail.

The stipple effect about the edges of the picture was made after the picture was engraved. The drawing was in unbroken lines. These fine lines near the edge of a picture are apt to come out too heavy unless stippled by the engraver.

The old covered bridge, like the stage coach, is fast disappearing, and with it goes many of the old time pleasures and comforts. The new is better but less picturesque and poetic.

The view of the covered bridge as here presented was such as was obtained at a distance of a quarter of a mile. The large, vigorous, native maples stood on either side of its entrance seemingly to keep it company, for all were growing old sooner or later to be a thing of the past.

Note the absence of detail and the suggestiveness of the whole. Study the technique of the trees and distant hills.

The large, symmetrical, sturdy maple and the small open bridge gives another view of nature abridged with art. This tree was a magnificent specimen of the sugar maple variety and is well worth studying.

The grouping of small scenes as herein attempted offers an opportunity for the display of decorative talents. The oval is not an easy thing to draw off-hand as this one was. It was, of course, first suggested with pencil.

The scene surrounding the whole was suggested by the surrounding country which was semi-mountainous, hilly, and rolling.

Study the light, airy effect of the clouds and endeavor to sketch some simple scenes and arrange them in some simple effective manner.

Note how the effect of placing a corner of the oblong over the large maple tree helps to break the regular outline of the latter and bring out the former. The perspective of the road and little bridge is worth considering.

Such little simple scenes are common to nearly all communities. You need not go far for subjects to draw if your eye is once trained to see beauty. Trees are to be found everywhere and simple scenes to go with them if you but recognize them. Be observant.



The perspective in the accompanying picture is more difficult than in any thus far given. The view was obtained from sitting on the rear end of a canal boat—an old-time floating palace—the fore and center part of which appears in the lower right corner of the picture. It was still doing duty as evidenced by the smoke coming from its old, tin chimney.

The point of sight or center of vision was just over the farthest boat. The canal turned to the right and was hid from view by the trees at the house.

The observer being nearer the right bank than the left, the former appeared nearly vertical. The right bank appeared to slant about thirty degrees to the left of the vertical, and the left bank about thirty degrees above the horizontal. You must learn to judge the apparent direction of lines by degrees.

The canal being below the eye the lines tend upward: the tops of the trees along the left of the canal being above the eye they appear to come down as they recede. The lines, therefore, seem to meet at a point opposite the eye.

Study the reflection of the trees in the water as well as that of the flat boat in the middle distance.

The sun shining from the left caused the trees along the left bank to appear in shadow and the little white house in sunlight.

The light streaks across the shadows are the result of reflected light caused by a slight movement of the water by the wind. They help wonderfully to make the water look real and to break the otherwise plainness and flatness.

The sides of the canal were first suggested, then the trees and hills, and then the boats. This requires but little time if you are sure of what you want, but if you are uncertain about the vanishing of lines and composition, it takes considerable time. But while outline may be quickly secured by an expert, it is none the less important. For no amount of fine shading will make up for poor proportion, perspective, or composition.

By composition we mean the proper arrangement of the parts, the omission of objectionable features and the addition of something not in the natural scene at all.

But the picture presented is not so much a composition as it is a truthful representation of the scene, sufficiently truthful for historical purposes. The clouds were about the only part that were arranged for pictorial effect, but as clouds are ever changing, they have nothing to do with the scene itself any other than the brightness or dullness of the day, etc.

This scene was sketched in about forty minutes, and is given without any retouching or redrawing. In fact, all the drawings given, with the exception of the pen drawing with the barn in the center of the scene (the fifth illustration from the last in the book) which was redrawn, are sketches rather than finished pictures.



The large illustration herewith was reduced about one-third from the original pen sketch; that is, the drawing was about 7 1-2 x 9 1-2 inches. The small illustration was reduced two-thirds (from 7 1-2 to 2 1-2 inches in width) and then printed in connection with the large one to show the effect of reduction by photo-engraving. Near at hand the small illustration appears much the prettier, but the large one looks better from a distance and illustrates better how pen pictures are made as regards pen strokes, etc.

The perspective principle in this picture is very simple. The observer sat upon a rock which balanced upon the rail that extends vertically. The point just above where the rails appear to meet indicates the level of the eye as well as the center of vision.

Note how quickly the ties recede and become small and indistinct, how gradually the rails taper toward the vanishing point.

The bright foliage against which the rock silhouettes so darkly indicates that the sun shone down the ravine beyond the nearby range. It is this bringing of darks and lights into close proximity near the center of the picture that centralizes the vision and makes the picture restful by giving it some one thing to rest upon while viewing the effect of the whole.

The rock being of the soft shell variety and the strata being horizontal, a stroke of like direction was used in representing it. The moss and foliage surrounding it being different in color and texture a different stroke was used in representing it.

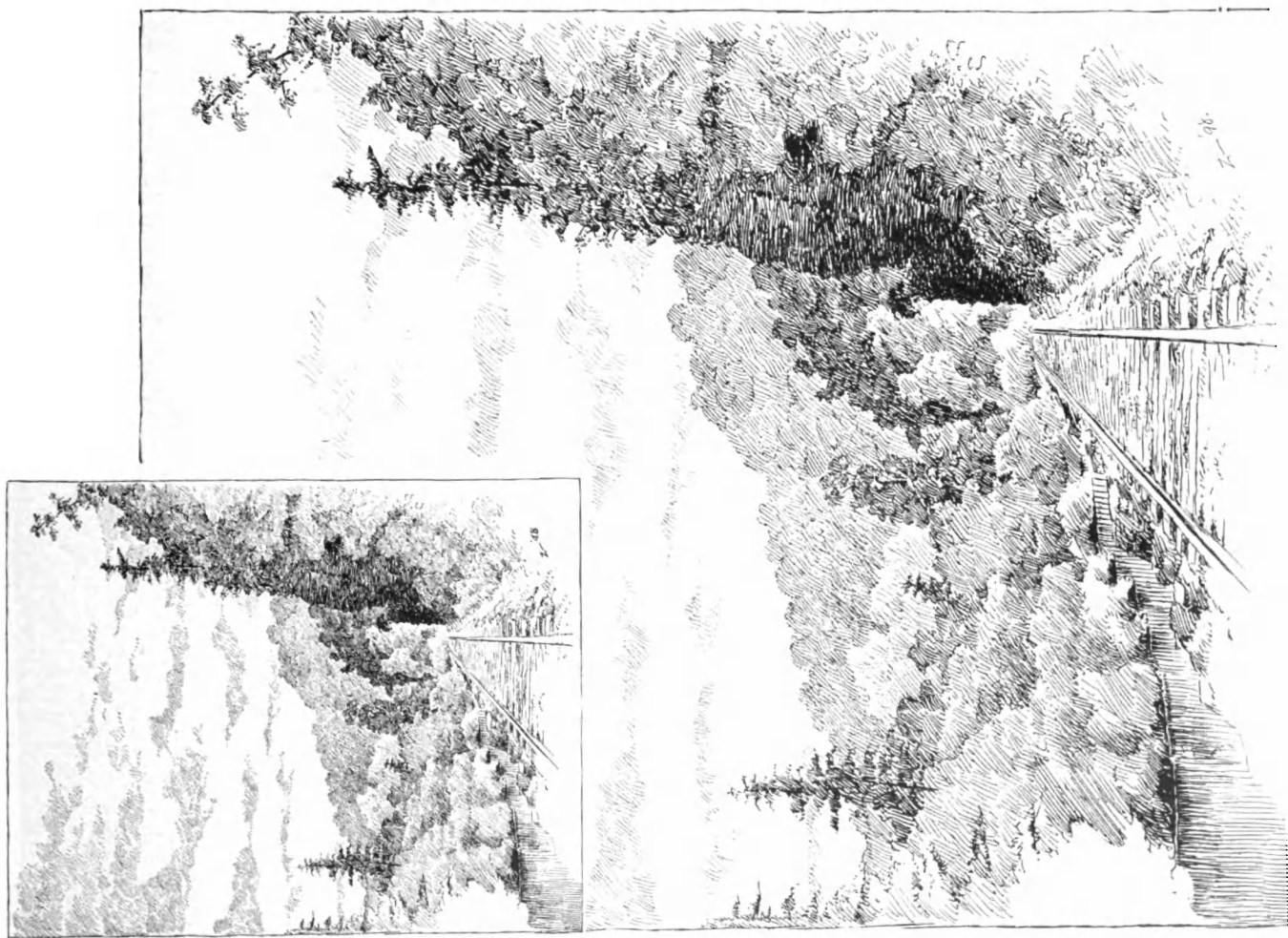
The foliage on the left side of the picture was rendered quite light in tone because the sun shone brightly upon it, while the whole right side of the picture was in shadow.

The most distant hill was covered with dense, green foliage but bathed in warm sunlight, hence its light, unbroken tone. Each ridge is drawn quite flatly because it so appeared. The white space to the left as well as the foreground indicate that the sketch was hurriedly finished or rather unfinished, as sketches frequently are.

The sketch consumed about two and a quarter hours in making. Time is not a very essential element though it has to do with the money value of one's ability.

Study the space values of pictures by comparing the land and sky spaces as regards shape and size; the contrasting lights and darks; the line (both as to quality and direction) where the sky and earth appear to meet; and the shape of the various masses (whether they are monotonously the same or antagonistic and sharp.)

The large, rocky point was sketched first, then the railroad, then the left side of the picture, and lastly the middle distance and distance. The darks are usually worked first and the lights last, though there is not a definite rule that should be followed. Work the way that seems best and handiest. Be yourself. Be original.



This is a faithful representation of a wild and well wooded mountain and valley scene. It was a beautiful scene because there was so much verdure and so little art. The valley was densely covered with maples, oaks, pines, birches, elms, etc., and the mountain with pines, oak and chestnut trees, making a delightful medley of color, form, and texture. The mountain was a combination of blue, gray, and green: the nearby trees being slightly lighter in tone than the side of the mountain.

It would have been more artistic to have increased some of the contrasts and to have omitted some of the trees in the valley. It would have simplified the composition and given us a better glimpse of the valley beyond, but we were after truth as well as rugged beauty, rather than something conventionally pleasing.

The picture is not as easily and quickly made as many others, because of its conglomeration of foliage, which to suggest, without too much detail or too much vagueness and uncertainty, requires careful observation and treatment.

It matters but little which is done first, the grove or mountain. We have forgotten where we begun and what we drew first. We presume the grove should be done first, because it contains most detail.

The largeness and darkness of the mountain has a tendency to make it appear near, which it was, as mountains usually are seen for picture purposes, yet the absence of detail helps to place it at the proper apparent distance.

The little oblong silhouette placed along the upper edge, was an early evening scene, suggesting the weirdness of twilight.

The sky in this picture is hardly in harmony with the somberness of the foliage: the former indicating brightness, while the absence of strong contrasts and shadows in the latter indicate that the sun was not shining.

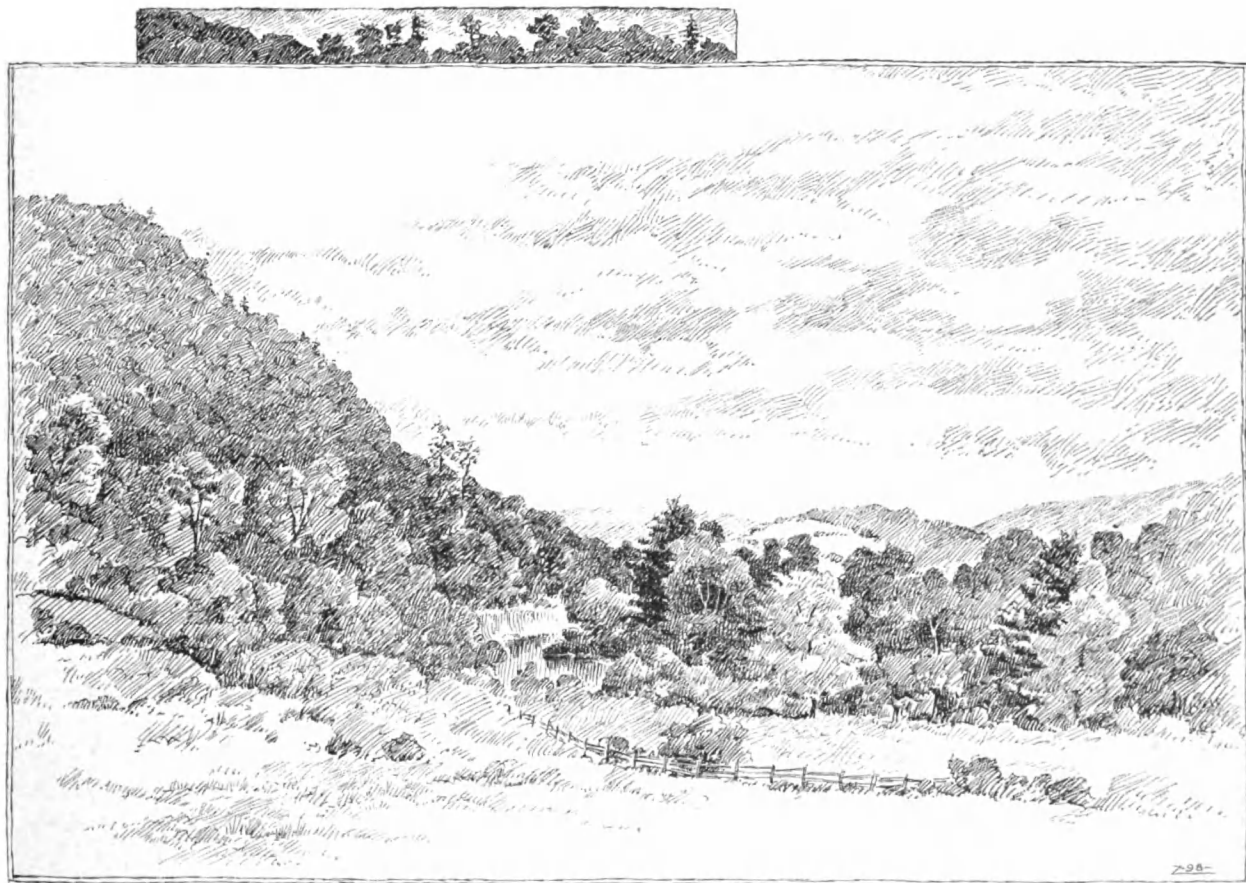
The excuse for this inconsistency is that the landscape was drawn during a dull, gray day and the sky added the next, which was a bright day.

The peculiar effect was not noticed until after the engraving herewith was made, but we thought it well to give it and call attention to it as a warning.

The drawing was then completed so as to represent not only the scene but the day, and it is given on the last page. Only the sky and foreground were darkened. The darkening of the sky and foreground has increased the contrasts of the foliage, though that was unchanged. The second illustration was made just one-half the size of the drawing, the one herewith having been reduced about one-third.

If the sky had been as bright as herewith drawn, the lights and darks would have been more pronounced, especially the lights, upon the foliage. It would have appeared more sunny and in harmony with the sky. But this is not unusual, many very excellent pictures having inharmonious parts, revealing that nature herself is sometimes freakish as well as that artists are human and fallible.





The scene of the house and surrounding trees and hills is very simple and suggestive to make, but not so easy to copy. In fact it is not given to copy but to study. If it represents what it was intended to, it illustrates a bright, cheerful day and landscape : a typical country homestead, where work—nature's hypodermic—brings restful, sonorous slumber.

The other scene is that of some fields of ripening grain in the foreground, a dense row of trees bordering a creek in the middle distance, and fields, hills, and mountains in the distance. The grain obscured the fences but not the bushes which separate the fields, or "patches," as our western friends would say.

The commanding part of the scene was the hedge-like row of trees, which seemed to differ in size but not in greenness and denseness. You may think that the detail is not sufficient, but if you will let your eyes rest upon fields which show through the opening in the hedge you will realize that pictures are more than detail. When looking at the whole from a proper distance no one part can be seen in particular. Detail destroys breadth and generality, and generality furnishes the view. We get a better idea of the general landscape by viewing it as a whole than by viewing its parts.

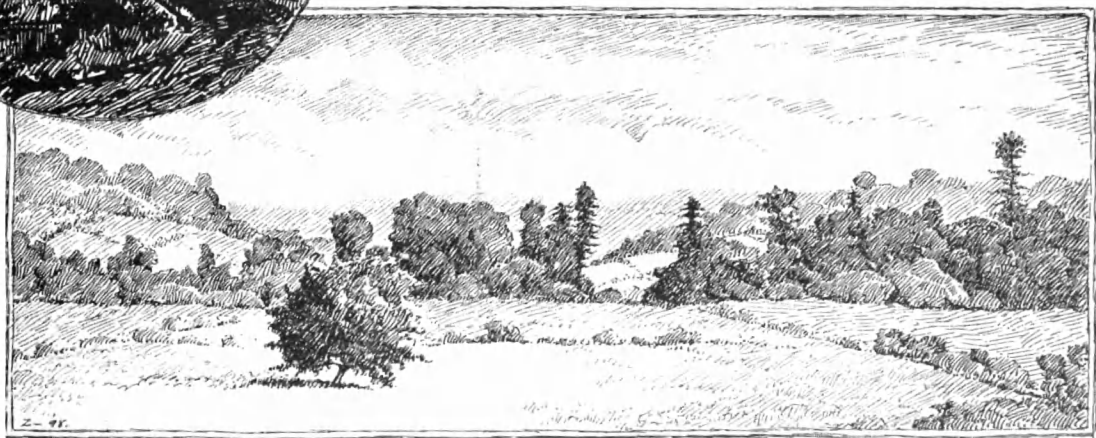
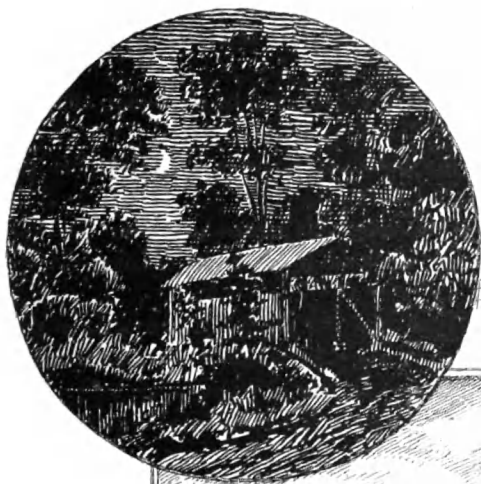
The scene is that of a hedge of trees crossing a valley with hills and mountains in the background. While looking at some one tree intently all this cannot be seen. And it requires intentness of observation at some one thing to see more detail than here represented.

When you once grasp the whole situation, that one picture cannot show everything, you will learn to be content with representing a few, simple, attractive things at a time. The tree in the foreground contains more detail because it was nearer and more was observed.

The moonlight scene of a covered bridge was obtained by means of a lamp and pen made from a turkey feather, between nine and ten o'clock in the evening. The trees seemed to stand out blackly and flatly against the sky and they were so drawn. The inside of the bridge was one mass of black, except where there were openings through which to see the somber light beyond.

The three scenes as here represented were drawn on one sheet of paper and represent very nicely the light, the medium, and the dark, in pictures. All are more or less faithful, depending, of course, upon the time of day as well as the mood and ability of the artist.

The grouping of pictures of this sort is not as easy as it appears. There is no fixed rule, yet the circle and square or oblong are usually employed, with irregular, indefinite forms interweaving. A few simple scenes, effectively grouped, make a pleasing picture. Try your hand at it. Excellence is the result of effort. "Can't" never accomplished anything.



This is a view of the junction of the Susquehanna River and Fishingcreek in Columbia County, Pennsylvania. The bridge is used solely for railroad traffic and is made of wood, stone, and iron, being covered with sheet iron. But about two-thirds of it is shown in the picture, being nearly a quarter of a mile long. Cattawissa curve and bridge derive their name from a town around the end of the mountain at the left.

The scenery along this river is very picturesque, being dotted by hundreds of islands and bordered by mountains, hills and meadows of various and varying shapes and hues.

The tree in the foreground was first drawn because it was most tedious, then the end of the mountain to the left, then the distant hills, then the reflections in the water, and lastly the clouds with their reflections in the river.

This is a good illustration of the effect and influence of detail, for by it the tree in the foreground appears quite near. The tree was of the water-birch variety, peculiar to that section: the leaves are quite small, the limbs graceful and bending, and the branches long, slender, and drooping.

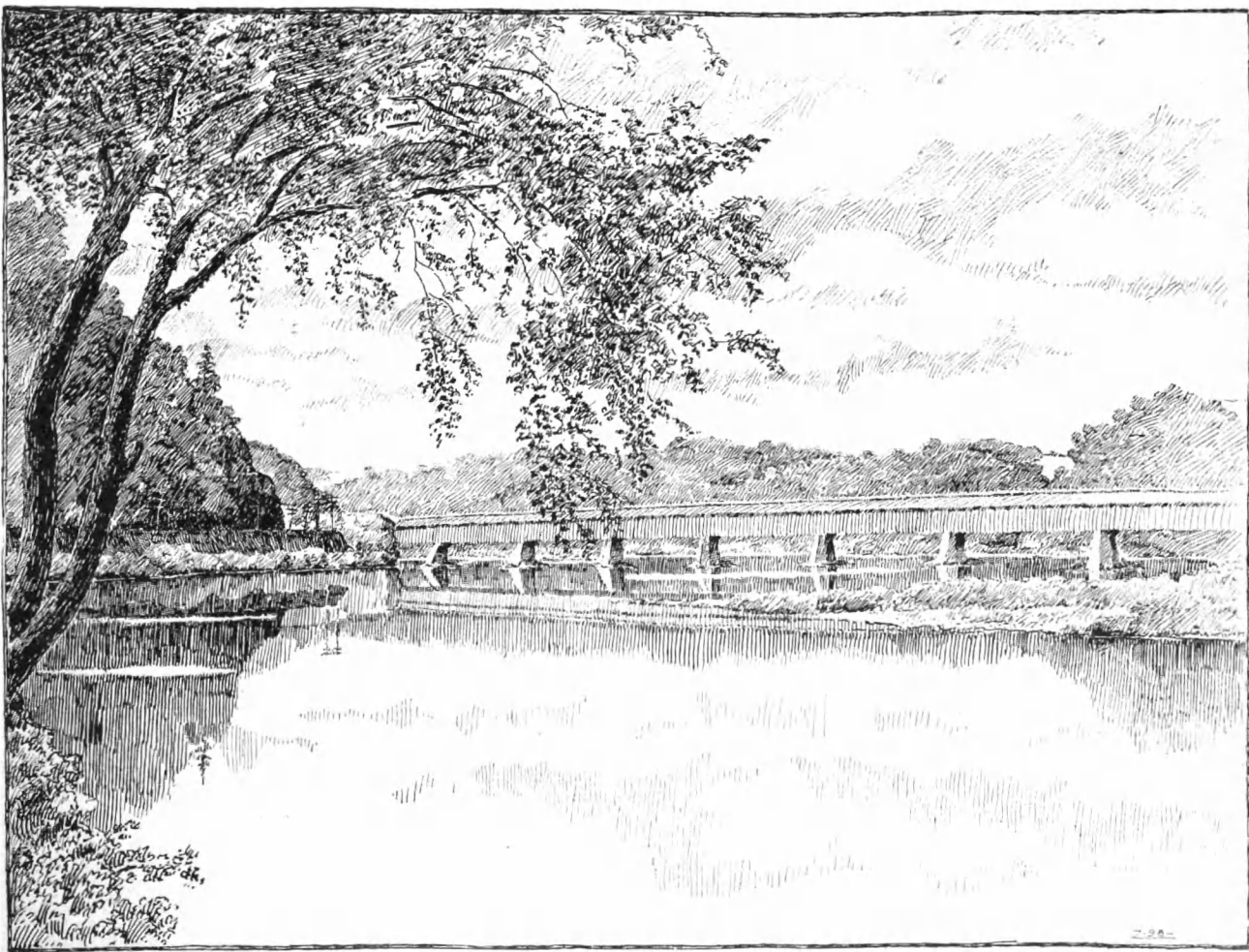
Study the method of rendering foliage so that it appears fine, near, graceful, and open (not dense). The copying of this picture may acquaint you with your pen and its possibilities, so that when you go to nature you will feel more free and unrestrained and unhampered. Note particularly the fact that the branches are suggested only here and there and not drawn continuously.

Study the effect of distance in the picture from a space of about six feet. Pictures the size and coarseness of these can be seen best from a distance,—at arm's length at least.

The bridge is quite tedious to draw, and the reflection of it, including the piers, is almost as difficult. But it is a good thing by which to cultivate patience and restraint—control over one's feelings as well as over the pen.

The distant hilly ridge is quite simple and easy, as is also the nearby mountain. Reflections are sometimes tiring because of the straightness and parallelism of the strokes. But in spite of the nearby foliage, the long, tedious bridge, the careful reflections, etc., the whole picture was sketched and drawn in but little over three hours. Of course one can't "fool" much time away talking or swimming in the meantime. If you will keep "pegging" away steadily, looking up only to see what to draw and drawing while you're looking, and finish each part as you go, it is only a question of a few hours until you can surprise yourself and others at what you can do when you couple enthusiasm and industry.

After all, pictures are nothing more nor less than a mixture of nature, brains, and ink. Which do you lack? No matter which, you can supply it. Nature is all about you, ink is cheap, and brain is the product of activity. So go to work, don't say can't. Your eyes need to be opened to the beauties of nature, and there is nothing that will so open them as to attempt to draw.



We have here a combination of art and nature, sky and water all joining hands as it were in an effort to make a picture. It is a scene in one of the parks of Columbus and offers a good variety of material to test one's skill in pen handling.

The building should first receive attention, being, as it is, the center of vision. Note carefully its proportion, perspective, light and shade, and general color tone.

The trees should receive attention next. Maples to the left, elms to the right (against the building) and willows to the right of the picture. The tree overtowering the building is treated more in detail than the others, because of its central position and vigorous foliage. Study it minutely to see how the effect is produced.

The trees to the left and right of the picture are treated more broadly, emphasized less in detail, and treated less strongly as they were seen less plainly and should be subordinate to the central objects.

Note the location and character of the distant horizon as well as the representation of clouds and sky. The dark places represent the blue between the white, fleecy clouds.

The part we wish to call attention to particularly is the reflections in the water. The perspective of the reflection of the building is practically the reverse of the building—the vanishing point being the same for both.

The reflections appear vertically beneath the objects and are the same in general character and color. The main difference being that the reflections are more indistinct and indefinite in outline.

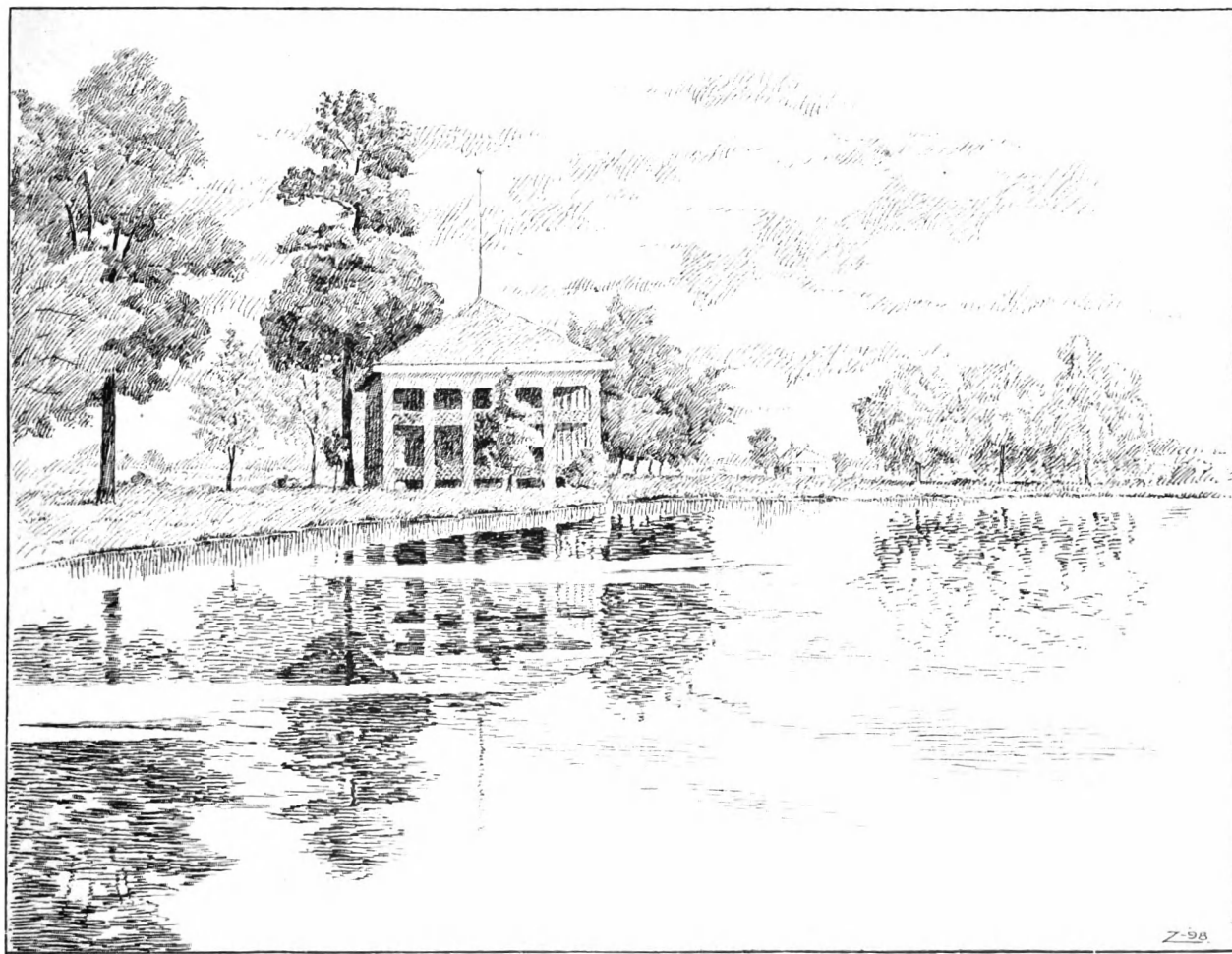
The water being in motion, caused by a slight breeze, the reflections have a very zigzag outline. If the water had been perfectly quiet the reflections would have been more plain and represented by vertical instead of horizontal lines.

Reflections are frequently darker than the objects, because the under or shaded sides of the objects are reflected. This is illustrated more plainly in the reflection of the willows. By squinting at them it will appear more plain.

You will do well to study the various aspects of water and reflections. It will lead you to discover many beauties heretofore unnoticed in art and nature. For the water, like the sky, is quite changeable and moodish.

Note the reflection of the flag-pole and the clouds, general effect of color and arrangement, etc. The white streaks across the reflections are due to the movement of the water, causing it to appear white or the color of the sky.

Bear in mind that reflections are less distinct than the objects and that, therefore, they should be treated more broadly and vaguely. The reflection of the sky must also be treated quite suggestively, not literally.



This scene lacks strong contrasts in form and color, and it lacks that which nearly all pictures have : a large object in the foreground. But what it fails in picturesqueness, it makes up in truthfulness and simplicity. It is photographic rather than artistic, novel in its plainness, and somewhat out of the order of most pictures.

The level of the eye or theoretic horizon is below the buildings, but the natural horizon is well up in the picture. The road in the foreground running past the barn and winding gracefully up over the distant hill is on a slight incline from the foreground to the barn, from which point it curves to the right and the grade increases slightly until it reaches the hill, at which place it increases in steepness.

The suggestion of angle or inclination of plane requires careful observation and involves perspective principles. Had the road in the foreground been level its vanishing point would have been located upon the theoretic horizon at the base of the hill beneath the barn, but as it is, the vanishing point for this part of the road is some higher.

Note the suggested elevation of the bank or ridge, which was about twenty feet high, upon which the buildings stand. Then there was another elevation beyond the house and another beyond that which borders on to the wood. Careful drawing is the secret of suggesting these various elevations, rather than by strong, artificial contrasts in color or texture.

Note critically the technic of the barn : the absence of hard, wiry, outlines ; and the distance suggested. The wagon shed, the home, the spring-house are nearly as simple and direct in treatment as the barn. They are not overdrawn to catch the eye and rivet the attention solely upon them.

It is one of those landscapes upon which the eye delights to wander from one part to another, no one thing being large enough to justify subordinating the other parts sufficient to insure centralization.

Observe the extreme simplicity of technic of the tall, symmetrical hickory trees to the right of the barn, also that of the wood upon the hills. The little hedge in the foreground, with its suggestion of detail is almost as simple, and yet it appears nearly a quarter of a mile nearer the observer, which it was.

The fence on either side of the roadway is the most inartistic part of the picture, but as it was a permanent part of the locality, we drew it as it appeared regardless of artistic appearance.

The clouds and sky are wrought with the same care and simplicity which is so characteristic of the entire picture.

This drawing was not made direct from nature, but from a pencil and pen sketch that was unsatisfactory on account of technic. You will do well, if you are a student, to copy it and then attempt a similar scene direct from nature. Copy as a means of learning the secrets that others employ in making pictures, and not as an end.





This sketch was made direct from nature in two hours. The right side of the picture was simplified by the omission of a mass and mess of foliage and rubbish, driftwood and detail. All that part of the picture to the left of the nearest post that supports the railing is more faithful to the scene than most pictures are, almost photographically accurate.

The pine to the left should receive attention first. Study it thoroughly. See how the strong pine effect is secured, whether by literal or suggestive drawing. The perspective and character of the old, dilapidated railing as well as that of the road is worth your attention if you are on the lookout for points on drawing from nature.

The railing, from end to end is almost horizontal, while the road as it recedes from you trends upward, indicating that the railing is not far below the level of the eye (about half an inch below in the picture). Note the suggestion of ruts and rocks, and the lightness and darkness of the posts, why some are light and others dark, etc.

As a student, you cannot afford to overlook these details, unimportant as they may seem.

The middle distance is the center of interest (as it usually is) because of its subject and contrasting lights and darks. Oaks and maples banked the stream on either side and contrasted strongly with the golden fields in the distance, and with the light green waterbirch on this side. The absence of detail in foliage in the center of the picture helps to give distance and restfulness in effect.

The island in the foreground was covered densely with water-willows and birch bushes which appeared quite light against the reflections of the dark trees in the stream beyond them. The mountain in the distance was quite blue and faint, while the hills on either side of the picture appeared indistinct because of their distance to the right and left of the center vision.

While there are a good many things represented in this picture, they are varied in form, color, location, distance, etc., sufficiently not to intrude upon or crowd each other. As a whole, the effect is pleasing in spite of the many forms and foreground details, largely because it centralizes well.

This picture, with the road in the foreground, helped to suggest the title for this book and to make it so full of meaning. After the accompanying plate was engraved the lettering was done upon the proof which was then re-engraved as printed upon the cover. It would have made a better title if it had been re-drawn in strong black and white effects and simplified in detail, but time and effort seemed wanting, so the easier course was pursued. Then, too, there being so much of the porter fad and effect at the present time we thought a change not undesirable.



This is one of the most difficult sketches in the book, comprising as it does, contrasting effects and technic in foliage and reflections. The bridge, which seems to be somewhat "off" in perspective, ran diagonally with the dam, and somewhat at an angle with the observer, hence the apparent inconsistency between it and the dam.

The pine trees, one either side of the scene, are somewhat tedious to produce, but, as here treated, they are quite simple and suggestive. The water-birch and willows bordering the stream contrast pleasingly in form and color with the more powerful pines behind them.

The dark, dense, sturdy maples near the center of the picture, help to rivet the attention upon the old, weather-beaten, dilapidated, covered bridge, which adds not a little sentiment to the picture.

The abrupt ending of the reflections in the stream indicate the outline of a dam, which, extending slightly diagonally across the stream, makes the perspective apparently defective.

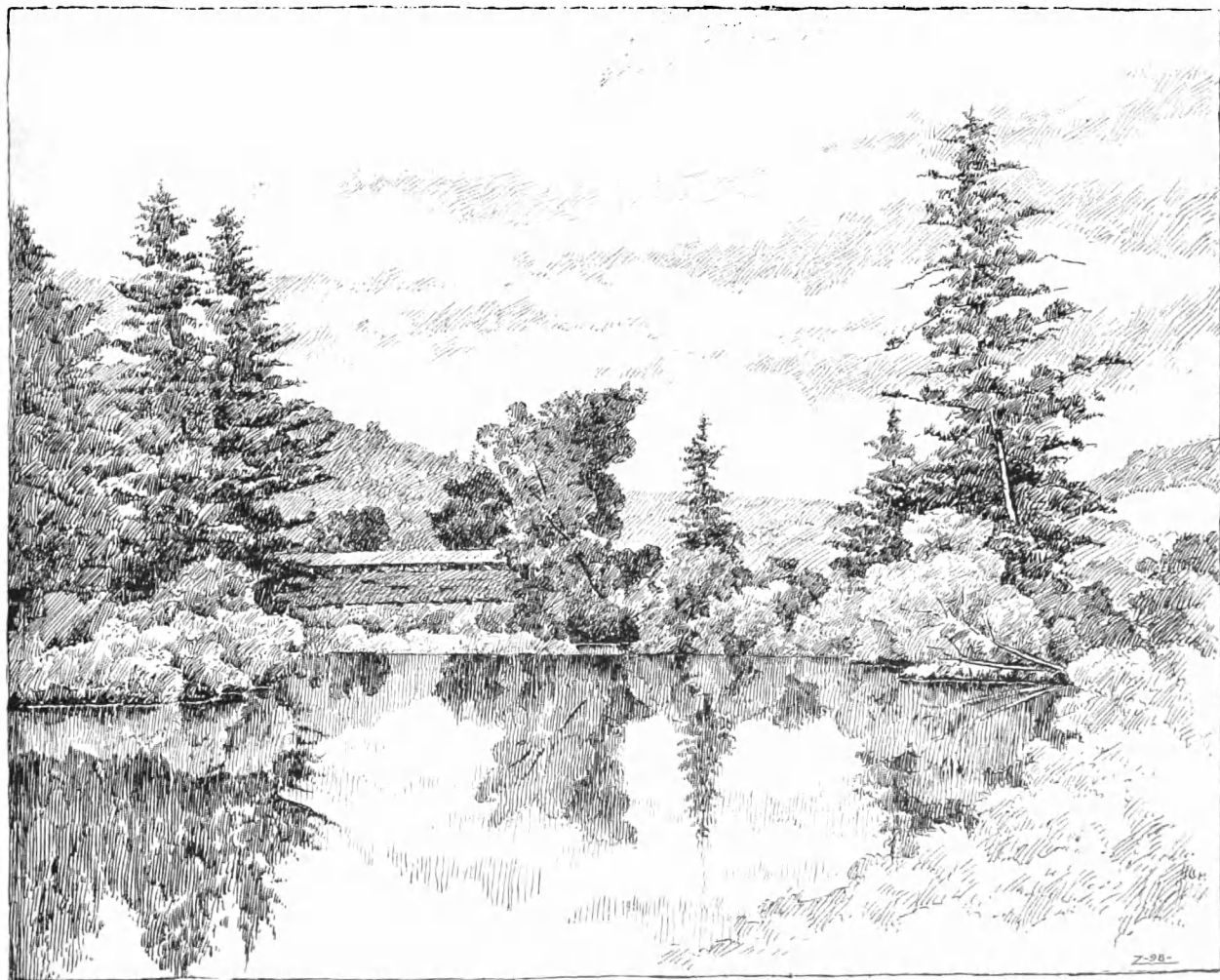
The water flowing over the dam disappeared from view among the bunch-willows and stunted water-birch, as shown beneath the bridge. The top of the bridge was lighter than the mountain beyond, and the bottom or side was darker than the background beneath it.

The water being perfectly clear and quiet, the trees were reflected mirror-like in it. The detail was some stronger than here represented, but for pictorial effect, centralization, and apparent truth, it was made less conspicuous than it appeared when looking directly at the water. The eye, while resting on or about the bridge, did not see much detail in the reflections, and for that reason too much rather than too little detail is shown. If the eye were centered upon the reflections, then they appeared stronger in detail than the objects casting them.

But, since pictures themselves are but shadows or reflections of things ("shadows of substances"), it would be poor policy to make the reflections more conspicuous than the objects. By so doing, we would have a picture of a reflection (the water serving as a mirror, of an object. Important and artistic as reflections are, they are not more important than the objects, nor as important. They make a nice adjunct to a picture, but a poor principal.

The study of principality or dominance (the center of interest and beauty) is an important part of picture-making. To learn to see a thing from the most advantageous position, oftentimes marks the difference between commonplace and excellence. See to it that you do not underrate this important element of picture-making.

Remember that "point of view" has to do with one thing (the relation of observer and observed), and "composition" with quite another (the introduction or rejection, enlargement or diminishment of parts of the picture).



Pines and maples on the left, maples in the middle distance, sycamore to the right, bunch willows along the bank and to the right in the foreground, constitute the character of the foliage in this brook, valley and mountain scene.

The stream reflected the dark foliage between the ripples, but the latter were rather indefinite in tone and texture.

Note how the stream appears to narrow as it recedes from the foreground toward the center of the picture. Study carefully how easily and effectively the mass of bunch-willows have been rendered by suggestion. They presented a solid, matted mass of foliage, yellow green in color, and light in tone.

You will do well to consider how easily the vision is caused to center near the center of the picture by the direction of the stream, the outlines of the landscape on either side, as well as the clouds; all point directly or indirectly toward the center. Then, too, there is where the lights are the lightest and the darks darkest.

Bear in mind that these pictures are faithful to the scenes portrayed. Nothing has been added for effect or beauty not found in the natural scene, nor has anything been omitted but some unnecessary detail. The clouds alone were made to suit the composition.

The distant fields, hills, and mountain, the latter nearly a dozen miles away, appeared most beautiful indeed in their colors ranging from yellow through green to blue and purple.

If you, dear reader, have, in looking or working through this book, enjoyed the scenes herein depicted half as much as the author in making them, your time has been most pleasantly and profitably spent.

We know you cannot enjoy it half as much as the actual scenes, for we saw so much, oh! so much, we could not depict, but we can remember, and who could forget such beauty that only nature knows how to give.

And this book is our feeble offering to assist others to appreciate and enjoy the beauties of nature and to divulge as well as our limited ability will allow by word and picture the secrets of representing her.



